

# The Monthly Musical Record.

DECEMBER 1, 1881.

## STATE OF MUSIC AFTER THE RISE OF THE OPERA.

(Concluded from page 206.)

WITH regard to the operatic attempts of English composers previous to and in the time of Handel, it was said by a witty writer that "Our musical men in England balanced themselves between the Church and the theatre, like Mahomet's tomb between the two loadstones. Their theatre music was grave and solemn, their anthem and service music lively but severe."

When Handel arrived in England the opera composer of this country was Thomas Clayton. He had been to Italy, and on his return composed an opera called *Arsinoe, the Queen of Cyprus*, the airs in which are described as of Italian origin, but, says a writer of the period, "mangled and sophisticated;" and in such a way that Gaillard, a well taught man, a pupil of Farinelli and Steffani, and chapel-master to Queen Dowager Catherine, the widow of Charles II., describes the whole opera as "one of the most execrable performances that ever disgraced the stage." He afterwards attempted to set the *Rosamond* of Addison, the music of which Gaillard describes as "a confused chaos of sounds, and that its only merit is its shortness." There was no necessity to go to Italy for the importation of Italian airs, for Charles II. had taken the best possible means to secure a good foundation for the re-establishment of music in this country. He set up a good orchestra, at the head of which was Cambert, formerly the accomplished organist of the Church of St. Honoré, in Paris, and who had been successful at the French Court as the composer of several operas. Cambert came to England in 1672, and at once brought before the Court the new compositions of the most eminent composers for stringed instruments, and which were unquestionably a great advance on the Court ayres, pavans, allmains, corants, and sarabands, the composition of Child, Rogers, Lawes, Jenkins, and others; and on those well-known "choice collections of new airs in three parts for treble and bass violins," composed by Lock, Hall, Barmister, and others of that day. Cambert himself was a practical musician, and, like Lulli, his contemporary, he could compose a good dance. This accomplishment was necessary in Paris, for Louis XIV. was himself a dancer, and a sound and severe judge of what a dance ought to be. It is said Cambert was disliked as much as he was envied by the English musicians, and that they would not permit the foreigner either to please them or instruct them. He died in London in 1677, and his death is said to have been hastened by the opposition he experienced on the part of the profession of this country. But the presence of Cambert at the English Court had no doubt an operatic effect upon the enthusiastic

temperament of Henry Purcell, who was in his twentieth year when Cambert died.

Purcell was a chapel boy when Captain Cook was master of the children. Humphreys succeeded Cook in 1672, but at that time Purcell was fourteen, and therefore his stay in the Chapel Royal under Humphreys, if indeed there was any stay at all, must have been very short. It is said he received lessons from Humphreys, and also from Dr. Blow, but as he was appointed organist of Westminster Abbey in 1676 it is quite clear his teaching, whatever it was, must have taken place when in the Chapel Royal.

Handel, when he came to England, said, "I find here many good players, but no composers," a rather hard expression when we recollect that Dr. Croft was organist of Westminster Abbey and composer to the Chapel Royal. But Handel came here in 1711, and Croft's anthems were not published till 1724, and how much Croft had gained in strength and style from the presence of Handel in this country may be easier imagined than formally ascertained. But whatever might have been the state of musical composition when Handel arrived here, or some few years previous to his arrival, of this there can be no doubt, that in 1695 there died in London, at the early age of thirty-six, a man, the contemporary of Stradella and Alessandro Scarlatti, a man of prodigious genius, of enormous power, and who, if he had had the teaching and the opportunities of Alessandro Scarlatti, would have done a hundredfold in comparison to what he did. And yet his hand was no idle hand. Henry Purcell must always have been at work. He arose in a remarkable epoch. Some time previous to his appearance the predominating party in the state had in effect declared that music formed no essential part of worship, and that the proper thing to do when people met together in church was to listen to long prayers and still longer sermons. Of course this practice met with its due punishment. There was no teaching of music in the Church, and all that was done in music was the composition of little songs, in which the Cavaliers abused the Roundheads, and the Roundheads returned the compliment.

There appeared a few metrical psalm-tunes, but all those of this class which have any merit were of course made by the men schooled in the Church. The epoch required a composer, a composer was sent us, and he knew and felt his mission. Had the gift been more wisely received, had it been more humbly and gratefully acknowledged, it is impossible to imagine its consequences. Here was the great genius, here was the great scholar; but there was no one to set him to work; and had it not been for Lady Elizabeth Howard, the daughter of the Earl of Berkshire, and the wife of John Dryden, England would have been without many and most of Purcell's best compositions. Her generosity was extended to him in no small or niggardly manner, and by means of her aid he was enabled to set to music many of the dramatic works of her husband, John Dryden.

The dramas of Henry Purcell, or rather of John

Dryden, are not properly operas; but whatever they may be termed, they are the most wonderful advances in music when we consider that up to the time of the Restoration the viol or violin had never been considered as a concert instrument, or, indeed, of any other use than of something to fiddle a dance upon.

Henry Purcell's first essay in dramatic music was the composition of a little piece called "Dido and Enæus," written for performance by the young ladies of a boarding-school in Leicester Square.

At this time Locke had set the music to "Macbeth;" but Dryden was so pleased with this music by a youth of only nineteen that he wrote "King Arthur," to which Purcell composed the music, and the proprietor of the above-mentioned school the dances. "King Arthur" being successful, Purcell composed music to the dramas entitled "The Prophetess," "The Fairy Queen," "The Tempest," "Bonduca," "The Libertine," "Timon," and "Don Quixote." He also wrote overtures and songs to plays by Beaumont and Fletcher, and many others. He was fortunate in having such a man as John Dryden for a poet. No one knew better the power of the English language and its application to lyric-rhythms. Purcell had been well schooled in the results of the new temperament; and what with twelve semitones in his octave, and the mind of Dryden in the poetry, he possessed an advantage in his epoch which perhaps no other English composer ever commanded. Of course, in none of these works was there any continued recitative, it was simply a succession of airs with a few choruses distributed here and there without introduction, and oftentimes without connection.

The adoption of the dance form was much in vogue with the composers of Purcell's period. And to such an extent was it carried that a work was published by Dowland entitled "Lachrymæ, or Seven Tears figured in Seven Passionate Pavins," an odd way it would seem of embodying the services descriptive of the griefs of the Blessed Virgin. To the credit of Henry Purcell he threw aside much of the trammels that these old-fashioned dances imposed upon the musician, and whenever he chooses to adopt them there is only a general imitation of the form, and nothing of that stiff formality which so displeases by the absence of all invention and power.

#### BACH'S ORGAN COMPOSITIONS AND THEIR TREATMENT.

(Concluded from page 209.)

WE have observed that while the modern player may claim the right to make use of the mechanical facilities of the modern organ in giving variety of effect to Bach's organ compositions, a critical distinction must be drawn, in regard to the fugues especially, between those which present marked episodes, and those which work more regularly and continuously up to a climax. The E minor fugue, Vol. II.\* is a typical specimen of the former class, the middle portion being in fact what in modern music would be called an *intermezzo*. Of fugues which pro-

gress with a continuous approach to a climax from beginning to end, there really are hardly any among Bach's great organ fugues; there is scarcely one which does not present here or there the suggestion for an episodic treatment, so far as force of tone is concerned, a temporary *decrecendo* and *piano* effect rising again to the normal strength of tone with which the fugue was started. But where there is no change of design or expression, no full close to form a definite break in the composition, the change should be only in the *strength*, not in the *quality* of the tone. The fugue in the Doric mode, before referred to, is an example of this. It is throughout in the most serious and sustained style, and though presenting an opportunity for a retreating effect in the long passage without pedal (pp. 39 to 40), this can only be by the employment of the same tone in a reduced form; anything like playfulness of effect from the employment of special quasi-orchestral stops would be at variance with the severe dignity of the composition.

As an example of the colouring which may be employed by means of the changes possible on a modern organ, we will take a work of much more piquant and varied character, the prelude and fugue in G, Vol. II. Commencing the prelude with the "full to mixtures," we may add the trumpet on the high G,\* at the commencement of bar 12, if it is a good mixing reed, and strengthens without overpowering the mixture tone; otherwise we are better without it. On a well-balanced instrument, however, we may go on with full organ up to the close in the dominant (bar 29), when we reduce the great organ down to principal, and the pedal to correspond, which in most modern organs is done with a single composition pedal working on both pedal and great organ stops. But there is plenty of opportunity for using the hands to the stops for the next few bars, and we go on reducing till at bar 38 we come down to a light 8-foot tone with a 4-foot flute only, and the next three or four bars may go on as follows:—

After the first note of bar 46 we reduce the great organ to light flute tone (only stop diapason and 4-foot flute), or go on to the flute stops of the solo organ, and proceed with right hand on great or solo and left hand on

\* The addition or subtraction of the reeds on the full organ, when it is to be done without a marked or perceptible break of tone, should always be done on a high note sounded alone, if such an opportunity is available; on such a note the change at the moment is hardly noticed; on a low note it is very marked.

\* The references to volumes and pages are to the Leipzig Peters' edition.

choir manual with clarinet, which leads to a very pretty semi-orchestral effect at bar 53, *et seq.*—



the right-hand passage being touched lightly and rather *staccato*, with a playful expression, the left imitating a bassoon scale passage (the clarinet stop of course being continued through the full range of the key-board—no other arrangement ought to be allowed). The two hands come together again on the great or solo manual at the double scale passage in bar 57, and continue in the same way for the next few bars, when at this point—



we may drop on to the choir organ (without the clarinet) for a *pp.* effect, the pedal notes being just touched, *quasi-pizzicato*. The great manual is resumed, *m.f.*, on the *arpeggio* passage commencing

on bar 69, and from this point to the close of the prelude we can go on continually strengthening the great organ till we take the last two bars with full to mixtures, without the reeds and with no *rallentando*, which would be quite out of keeping with the light and rapid character of the whole movement.

Now let us turn to the fugue, one with a light violin-like subject—




We will commence it with diapason and principal on great organ, with proportionate strength on the pedal. At bar 18, where a new figure is introduced, we may take off the principal, and by the end of bar 22 reduce the organ to a light 8-foot tone, say gamba and stopped diapason. The entry of the subject in bar 26 can then be got with charming effect on the clarinet of the choir organ—



The left thumb gets the first note of the subject on the choir manual, the right thumb the remainder, till at the beginning of the next bar the tenor part is dropped, and for eight bars we proceed as if with a trio for two manuals and pedal, the character of the music lending itself very happily to the stops we have indicated, *ex. gr.*—



where the alto part almost suggests the *chalumeau* effect of the clarinet. At bar 35 we return to the great manual with both hands and with the diapason added, and at the middle of bar 38 the right hand glides up on to the swell

manual at the  followed by the left immediately after; nearly the full swell, but without the louder reeds. The next nine bars continue on the swell, at first *diminuendo*, then *piano*, till at the middle of bar 45 the full swell is brought on with the composition pedal, and the *crescendo* begins which is to lead to the climax. During the preceding bars we have taken opportunity to strengthen the great manual, to draw the pedal reed, and to couple the swell to the great. At bar 48 the left hand drops on to the great to bring out the vigorous figure beginning—



The swell is gradually opened, and just before the pedal entry both hands come on to great manual, and from this point we keep increasing rapidly

to full organ, which is continued till the pause on the chord—



Here the swell, still left open, is reduced to a soft 8-foot tone, in preparation for the final close, and the *coda* commenced on great organ at full to 15, and from this point a continual *decrescendo* is arranged, till at five bars from the end we have only the softest 8-foot effect of the great organ, and just previous to the last but one the hands glide on to the swell—



the swell is gradually closed, and the fugue ends *pianissimo*.

Let no one suppose that we mean to recommend a similar light treatment of all Bach's organ fugues. To do so would betray a grossly uncritical spirit. But we have taken this as a typical specimen of his organ compositions which especially suggests such treatment, and the full beauty and delicacy of which are quite lost under the system of pounding through the fugue on nearly the full



organ. Let any player appeal to the judgment and feelings of a fairly educated audience as between the regulation method and such a reading as we have suggested, and he will be left in no doubt as to their verdict. It will be to many quite a novel idea, perhaps, that a fugue should end *pianissimo* instead of with a "smash;" we presume those who think so would be prepared to finish up all Beethoven's allegros *ff.*, in defiance of his marks to the contrary in a good many of the sonatas. If a sonata may end *piano*, why not an organ piece?

As an example of the effect which characteristic handling may produce, we may allude to Mr. Best's treatment of the little fugue in C minor (No. 5, Vol. IV.), which no one who has heard it will ever forget, and which has raised a comparatively unimportant work to the highest rank of interest among Bach's organ fugues, just as Mr. Sims Reeves has raised some of Handel's secondary songs to a position of first-rate interest. Others which are very susceptible of expressive and varied treatment are the toccatas in D minor and C major, the little fugue in E minor, the intermezzo of the great E minor, and the exquisitely elaborated prelude in B minor. Any one who would grind through this latter composition in *laissez-faire* style must be a player with no feeling for the resources of his art. Others there are, as we have said, among Bach's organ fugues, which emphatically demand massive and serious treatment, and with which no liberties must be taken. But even in these opportunities will present themselves, to the player who looks for them, for bringing in some of the resources of effect in a large modern organ, with its fourth key-board and its heavy reeds, in such a way as to add a new force and grandeur to some salient point in the composition, in a manner which certainly would not have been disapproved of by the great composer himself, who, so far from being conservative in his ideas, was one of the most advanced and progressive of artists.

## PORPORA AND HIS PUPILS.

### II.

At this epoch of his life—almost unknown to biographers—one of the best composers of Italy, and the greatest professor of vocal music of the eighteenth century, the pupil of Scarlatti, the master of Hasse, of Farinelli, of Cafariello, of Mingotti, of Salimbini, of Hubert (surnamed the Porporino), of Gabrielli, of Molteni, in a word, the father of the most celebrated school of singing in his time, Nicolas Porpora, languished obscurely at Venice, in a condition bordering on destitution and despair. He had, nevertheless, formerly directed, in that same city, the Conservatoire of *l'Ospedaletto*, and that period of his life had been brilliant. He had there written and brought forward his best operas, his most beautiful cantatas, and his principal works in church music. Called to Vienna in 1728, he had there secured, after some contests, the favour of the Emperor Charles VI. Befriended likewise by the Court of Saxony (he there gave lessons in singing and composition to the electoral princess of Saxony, who became afterwards in France the *Grand Dauphine*, mother of Louis XVI., of Louis XVIII., and of Charles X.), Porpora had afterwards been invited to London, where he had the glory of maintaining for nine or ten years a rivalry with Handel, the master of masters, whose star paled at that period.

But the genius of Handel at last prevailed, and Porpora, wounded in pride as well as injured in purse, had returned to Venice, to resume without *éclat*, but not without suffering, the direction of another Conservatoire. He still wrote operas, but could not get them represented without much difficulty; and the last, though composed at Venice, had been played at London, where it did not succeed. His genius had received deep wounds, from which fortune and glory might have restored it; but the ingratitude of Hasse, of Farinelli, and of Cafariello, who abandoned him more and more, finished the work of breaking his heart, embittering his character, and poisoning his old age. It is known that he died at Naples in misery and degradation.

At the time when Count Yustiniani, foreseeing and almost desiring the departure of Corilla, wished to find a successor for that cantatrice, Porpora was the victim of a violent attack of splenetic humour, and his vexation was not always without foundation; for if they did love to sing at Venice the music of Jomelli, of Lotti, of Carissimi, of Gasparini, and of other excellent masters, they also received without discernment the buffo music of Cocchi, of Buini, of Salvator Apollini, and of other composers more or less indigenous, whose common and easy style flattered the taste of mediocre spirits. The operas of Hasse could no longer please his justly irritated master. The respectable and unhappy Porpora, closing his heart and ear to the music of the moderns, sought, therefore, to crush them under the glory and authority of the ancients. He extended his too severe reprobation even to the graceful compositions of Galuppi, and to the original fantasias of Chiozzato, the popular composer of Venice. In fine, no one could speak to him except of Martini the elder, of Durante, of Monte Verde, of Palestrina; I do not know if even Marcello and Leo found grace before him. It was, therefore, coldly and sadly that he received the first overtures of Count Yustiniani respecting his unknown pupil, the poor Consuelo, for whom, nevertheless, he desired both happiness and glory; for he was too experienced in his professorship not to know all her worth and all her merit. But at the idea of seeing profaned this talent so pure and so strongly nourished with the sacred manna of the old masters, he hung down his head with a disheartened air, and replied to the Count—"Take her, then, that soul without stain, that intelligence without spot; throw her to the dogs and deliver her to wild beasts, since such is the destiny of genius in our days." This sorrow, at once serious and comic, gave the Count an idea of the merit of the pupil, by the value which so rigid a master attached to her. "What, my dear maestro," said he, "is that your opinion? Is Consuelo so extraordinary, so divine a being?" "You shall hear her," said Porpora, with a resigned air; and he repeated, "It is her destiny!"

When the first strains of the orchestra called Consuelo to her place she rose slowly, the mantilla fell

back upon her shoulders, and her face appeared at last to the uneasy and impatient spectators of the neighbouring gallery. But what a miraculous transformation had been wrought in that young girl, just now so pallid and depressed, so overcome by fatigue and fear! Her broad forehead seemed to swim in a celestial fluid, a soft languor still bathed the delicate and noble outlines of her generous and serene features. Her calm countenance indicated none of those small passions which seek for and court ordinary success. There was in her something grave, mysterious, and profound, which commanded respect and tenderness.

"Courage, my daughter," said the professor to her in a low voice; "you are going to sing the music of a great master, and that master is here to hear you." "Who—Marcello?" said Consuelo, seeing the professor spread out upon his desk the Psalms of Marcello. "Yes, Marcello," answered the professor. "Sing as you usually do, nothing more, nothing less, and it will be well."

In fact, Marcello, then in the last year of his life, had come to re-visit Venice, his country, whose glory he was, as composer, as writer, and as magistrate. He had been full of courtesy for Porpora, who had requested him to hear his school, and arranged for him the surprise of causing, in the first place, to be sung by Consuelo, who was a perfect mistress of it, his magnificent psalm, *I Cieli Immensi Narrano*. No piece could have been more appropriate to the state of religious exaltation in which the soul of that noble girl was at the moment. As soon as the first words of this grand and free song shone before her eyes, she felt herself transported into another world. Forgetting the Count Yustiniani, the malevolent glances of her rivals, and even Anzoletto, she thought only of God and of Marcello, who placed himself in thought as an interpreter between her and those splendid heavens of which she was about to celebrate the glory. What more beautiful theme, in fact, and what more grand idea?

"I cieli immensi narrano  
Del grande Iddio la gloria;  
Il firmamento lucido  
All' universo annunzia  
Quanto sieno mirabile  
Della sua destra le opere,"

A divine fire illumined her cheeks, and the sacred flame darted from her great black eyes, while she filled the vault with that unequalled voice and with those victorious, pure, and truly grand accents, which can proceed only from a great intelligence united to a great heart. After listening to a few sentences, a torrent of delicious tears burst from the eyes of Marcello. The count, unable to conquer his emotion, cried out, "That woman is an angel! It is Saint Cecilia, Saint Theresa, Saint Consuelo! She is poetry, she is music, she is faith personified!" As to Anzoletto, who had risen, and was supported on his trembling legs solely by his hands contracted upon the railing of the gallery, he fell back suffocated upon his seat, ready to faint, and, as it were, drunk with joy and pride.

It required all the respect due to the holy place to prevent the numerous *dilettanti* and the crowd which filled the church from breaking out into fanatical applause, as if they had been at the theatre. The count had not patience enough to wait for the end of the service before going to the organ loft and expressing his enthusiasm to Porpora and Consuelo. And during the chanting of the officiating priests, she was obliged to go to the count's gallery, in order to receive the praises and the thanks of Marcello. She found him still so overcome by emotion that he could hardly speak. "My daughter," said he to her in a broken voice, "receive the thanks and blessings of a dying man. Thou hast in one instant made me forget years of mortal suffering. It seems to me that a miracle has been wrought upon me, and that this incessant, horrible pain has been driven away for ever by the sound of thy voice. If the angels above sing like thee, I hope to quit the earth in order to enjoy an eternity of the delight which thou hast made me know. Be thou blessed, child, and may thy happiness in this world be equal to thy merits. I have heard Faustina, Romanina, Cuzzoni, all the greatest singers of the universe, but they are infinitely inferior to thee. It is reserved to thee to make the world hear what the world has never heard, and to make it feel what no man has ever felt."

Consuelo, overpowered, and, as it were, crushed under this magnificent eulogium, bowed her head, almost bent one knee to the floor, and not able to utter a word, carried to her lips the hand of the illustrious dying man.

G. Sand.

#### ENGLISH MUSICIANS OF THE TUDOR AND CAROLIN EPOCH.

(OLD ENGLISH COMPOSERS FOR THE VIRGINALS AND HARPSICORD.) *A Collection of Preludes, Galliards, Pavaues, Grounds, Chaconnes, Suites, Overtures, Sonatas, &c., &c. Selected from the Works of William Byrde, Dr. John Bull, Orlando Gibbons, Dr. John Blow, Henry Purcell, and Dr. Thomas Augustine Arne. Revised and Edited by E. PAUER. With Biographical Notices by W. A. BARRETT, Mus. Bac., Oxon. London: Augener & Co.*

THIS is a noble collection of English music, written at a period when England could boast of great teachers, as well as great composers, in art. Such names as the above were luminaries of magnitude, and could not but attract the notice of the world. They were amongst the foremost thinkers of the age, and all the epoch possessed of musical material was used by them, and the fund enriched by their own learning and marvellous power. The bridge was not then in existence which led to that great field wherein Sebastian Bach showed the power of instrumental music in expression; therefore we find in the vocal works of these great men what was denied by reason of the imperfect instruments then in vogue, and for which they composed the pieces contained in this volume. It is very properly dedicated to Henry Fowler Broadwood, considering what the pianoforte owes to the family of that name. Under their nurturing care the instrument has been redeemed from its original weakness and imperfection, and has become the miracle of expression of our day. The collection has an interesting preface, is adorned

with a magnificent portrait of Purcell, and is in fact an *édition de luxe*, such a one as is seasonable at this period of Christmas albums and Christmas gifts.

Herr Pauer has done wisely in placing the authors chronologically. First we have the popular pieces of William Byrde, dating from 1546 to 1623. A distinguished man of letters as well as a musician, Byrde was the pioneer who made a great advance from Tallis. With much learning there is much ingenuity. His Pavanes, his Galliards, his variations, all attest to the grasp with which he held his subject. A selection from the works of Dr. John Bull follows, and we see a palpable advance in the clear and incisive style with which he writes. These pieces date from 1563 to 1628. Whether our National Anthem comes from his pen or not, it is certainly a composition in his style, and certain phrases in these pieces point to great similarity. Their principal feature is the rhythmic clearness which is observable in every number of the selection. Bold, indeed, is the character of the King's Hunting Jigg, which for freshness of feeling might have been written but yesterday. All his Pavanes, Galliards, and other pieces, display great freedom of passage, and prove him to have been no ordinary player. The famous Courante, known as Bull's Jewel, concludes the interesting selection. Pieces by Orlando Gibbons, dated from 1583 to 1625, proclaim the learned writer as well as the fanciful composer. In the "Fantasia of four parts" may be seen his contrapuntal skill—he is held by the Church even to the very end; while in the Galliards, the Pavanes, and the "Queen's Command," is blended both learning and fancy. The selection of pieces by Dr. John Blow date from 1648 to 1708. A bold and original thinker was Dr. Blow, also a man of great learning; he was equally possessed of an elegant mind. The Chaconnes are both beautiful specimens of grace and delicacy. The movement on a ground bass is admirably worked, as the twenty-eight modes show. Two other Grounds follow of a freer form. A charming Courante is added, with a fugue, which is thrown off with the touch of a facile writer. Henry Purcell had no ordinary man for teacher, if taught by Dr. Blow. Indeed, to breathe the atmosphere of such a man was no ordinary privilege, and, with so impressionable and fine a nature as Purcell's, it is not surprising to find the genius of Purcell so quickly proclaiming itself. In their early training, in a frame of mind almost feminine at times from its delicacy and susceptibility, in their similarly early death, one is irresistibly constrained to mention the names conjointly of Purcell, Mozart, and Mendelssohn. They were lovely in their natures, and wrote what alone those who loved could write. The real power of Purcell is to be found in his vocal music. There he revelled in a command of harmony unapproachable at that time, and out-distanced in power all his contemporaries. The selection of pieces in the volumes under notice are extremely graceful, and are not without a tinge of French manner, which is far from disagreeable. The Minuet of the first Suite, which is altogether elegant, might have been written by Haydn. Very ingenious and thoughtful is the Chaconne in G minor, constructed on a ground bass. All the several Suites, Airs de Ballet, Marches, and other movements, show the ready handling of genius. Another instance of a movement constructed on a ground bass in Suite 8, is also a clever specimen of that species of writing; so also is the following Toccata of free writing. In the prelude preceding the first overture may be noticed progressions of harmony, the harbingers of more audacious ventures, which eventually culminated in such a coruscation as only death eclipsed. With Purcell the golden age of English music terminated. Where is the

learning now to be found which is so abundantly disclosed in the pages of this volume? Byrde, Bull, Gibbons, Blow, Purcell, are links in a chain of giants. Where is the great contrapuntist in England at this day? The present condition of musical learning in this country is not a pleasant subject for reflection or contemplation; and its melancholy is only relieved by the hope that such well-meant efforts as are now made by the Corporation of the City of London may speedily help us to recover somewhat of our faded glory.

#### THE POSTHUMOUS OPERA OF DONIZETTI.

THE following is a copy of the report addressed to the Academic Council of the Milan Conservatoire by the Commission appointed to examine the manuscript score of Donizetti's *Duke of Alba*, the opera he composed to a French libretto.

"The undersigned (*Maestri Bazzini, Ponchielli, Domicetti*), appointed by the Academic Council of the Royal Conservatoire of Milan to examine the score entitled *The Duke of Alba*, the property of the firm of Francesco Lucca, who has purchased it as a posthumous work of Gaetano Donizetti, for the purpose of declaring if such opera is an authentic autograph, and presentable, have met, and taken into consideration the libretto and the score of the above-mentioned opera consigned to them by Madame Giovannina Lucca, and they make the following declaration:—

"I. After mature examination of the music of the above-mentioned opera, compared with numerous autographs of Donizetti of different epochs, especially with the original score of *Torquato Tasso*, with some fragments of the maestro added to *Fausta*, and with numerous manuscripts of the same maestro, whose authenticity is beyond doubt, among them a page of music for violin composed in Vienna in 1842 for one of the members of the Commission, Professor Antonio Bazzini and in his own presence, *The Duke of Alba* is clearly in the same handwriting.

"II. All that exists of this opera is written by the hand of the maestro, by the hand of Donizetti himself.

"III. The French libretto of Scribe is that upon which the illustrious maestro has composed the music, because thereon are found numerous indications and annotations of his musical thoughts, and amongst these he has traced on the margin with his pen his ideas for the chorus "Rive chérie," in the fourth act. (The libretto is composed of four acts, and contains twenty-four scenes). The prelude to the opera is wanting in the score, but in the introductory chorus, at page 8, the composer has indicated the idea to be developed, also the tune, and the point at which the curtain is to be raised.

"The first, second, and third scenes of the first act are complete, both for voices and instruments, except only the dance music in the first scene, of which there is no trace.

"In the fourth scene only a short passage of instrumentation is wanting at the words "O fille du Martyr!"

"The fourth, sixth, and seventh scenes of the last act are completely finished.

"The first scene of the second act begins with the chorus "Liqueur traitresse," of which the vocal part is complete, but the instrumental is not, yet there exist more indications than are needed to complete it. The remainder of the scene is finished, with the exception of five lines of the recitative to which there is not music.

"The second scene consists of a short recitative, which is without music.



"The third scene begins with four lines of recitative, which also is without music.

"The following scene is complete ; so also is the fifth.

"The sixth scene is complete, except four lines of recitative which have no music.

"In the seventh and last scene of this act the instrumentation is wanting to a short allegro, 'Nous n'avons qu'un roi,' but all the rest is completed.

"In the third act, although the instrumentation is wanting, the basso part is written throughout ; there are also indications for the entry of other instruments. The vocal part is entire, even where the indications for the orchestra are not to be found.

"In the first scene the recitative preceding the air of the Duke of Alba (baritone), 'Au sein de la puissance,' is not set to music ; some measures also are wanting at the end of the adagio and the intermezzo, between this scene and the allegro which follows 'Du roi qui m'appelle,' and the finale for orchestra.

"Eight lines of the recitative of the third scene are not set to music, nor are the dances pointed in the libretto.

"There exists no music for the fourth scene, which is altogether in recitatives between the Duke of Alba and Sandoval (second bass).

"In scene the fifth there is only wanting the recitative leading to the duet for baritone and tenor, 'Je venais pour braver,' which duet is complete.

"In the fourth act the music of the first scene is wanted, that is the music of the recitative, and of the romance of Henry (tenor).

"The second scene, the duet between Helen and Henry, is complete, excepting only the two first lines of the recitative and the instrumentation, which in this act is in the same condition as the preceding.

"In the third and last scene the chorus 'O rive chérie' is wanting, of which, however, the composer has given indication on the margin of the libretto of the musical design for the first and second part.

"At the reprise of the chorus, 'Honneur à lui,' the music of the fourth scene of the first act is repeated, where the chorus sings the same verse of four lines on the arrival of the Duke of Alba, and follows throughout its length the arioso of the Duke, 'Je pars.'

"The melody accompanying the words of Henry dying is clearly traced, but an entire air for baritone (the Duke), with chorus, which concludes the opera, is wanting.

"In conclusion, the pieces completely finished are three airs, three choruses, four duets, two terzettos, three pièces d'ensemble, and three dramatic scenes : that is to say, eighteen numbers out of twenty-four of the score. If account be taken of the indications which have been made on the manuscript, and which are amply sufficient, the Commission is of opinion that should the work be confided to safe and experienced hands, with very slight additions the unfinished opera of Donizetti, *The Duke of Alba*, may easily be completed and be prepared for performance."

#### OPERA EXPERIENCE.

THE action of an opera is often supposed to be unnatural and absurd ; but the writer of the libretto *knows* well the power of the music that is to lift the whole story into a reality. And, if one listens to the opera with any great emotion on one's mind, it is astonishing how its music allies itself to one's feelings, and makes the stage carry out the drama that is going on in the heart.

We almost believe that music is a necessary accompaniment to all the tragedy or action of our lives ; and

when the orchestra stops, and the curtain falls, we come out into the silence, or into the hubbub that follows the harmony, with the feeling that our little play is ended too, and that there is nothing more.

Even when a grinding organ is playing at the corner of the streets, look round, and you will see how unconsciously everybody's pace is set in time with the melody—old men, and little girls, and busy shopping women—and some of them go moving on with an earnest, heroic look, as though the music of the spheres were suddenly sounding up through the discordant noise of the street.

And now on the stage there was the scene of a high tower at one side. Behind it was the tenor, singing with all his might off the stage, supposed to be the uppermost storey of the tower.

What a voice he had ! how rich, how tender, how moving ! He was reproaching the lady of his love for leaving him, for deserting him to marry another. But there she was below, singing with all her voice, out of her heart too, trying to reach up to him from the foot of the tower, telling him how she loved him, and how she wanted to come to him, and to save his life. And all the time from the distance came the *Miserere*, the chanting of some quiet nuns, singing in this heavenly way out of the peace of their cells, and sending their harmony into the discords of the world. It was a chorus with many monotonous, however ; what sympathy did it have with two hearts storming and breaking outside ?

And have we not all of us acted and lived it through in all our lives ? We call the plot of the opera absurd, and unnatural, and ridiculous. Oh yes ! so it all is—the bridegroom, with his white satin breeches, loose at the knee, lace-trimmed ; the stout basso, brawling his woes. But have we not seen the being we loved the most, imprisoned in some tower, and we at the foot of it, outside, grasping the cold stones, trying to reach to him ? It is sickness, sin, of ours or his, some impenetrability, that shuts him from us. We hear his appealing voice, but we cannot come to him ; and not far away there is going on the sound of the voices of the peaceful, of those who are feeling no longer the passions of the world, and they chant of death, and heaven, and pity. But it cannot quiet us ; for it is not only our own sorrow, but the agony of another, that is calling to us ; and we try to make the voice of our heart reach him with our sympathy, though it must be in discord with the chant.

H. B. Stowe.

#### THE WINTER OPERA.

THE English opera season of Mr. Carl Rosa will not alone be signalled by the performance of Wagner's operas, but also by the production, for the first time in England, of Balfe's opera, *Pittura e Duca*, an English version of which has been prepared by Mr. W. A. Barrett under the title of *The Painter of Antwerp*. The plot of the opera is eminently interesting, as will be seen from the subjoined sketch, and the music is said to be written in Balfe's happiest vein.

The story of *The Painter of Antwerp* is founded upon events which occurred while the Spaniards were masters of the Low Countries, and most of the characters introduced are real historical personages. Those familiar with Dutch history need only to be told that, as the Duke of Alba is one of the central figures in the drama, there is a marked and intense interest in the opera, as there was in fact in all the incidents connected with the remarkable and romantic career of that nobleman. The painter of Antwerp is Antonio Moro, and the National Gallery in London, the collection of pictures at Hampton Court, and some of the public galleries in Holland, Belgium, and Spain, contain examples of his artistic genius, which fully justify the favour with which he was held in his lifetime by his own countrymen as well as by his patron the Duke of Alba.

Previous to the time at which the opera is supposed to commence, Antonio Moro had been the means of saving a young lady of noble family, Olivia Campana, from an early death by drowning in the river Manzanares. A mutual attachment had sprung up between the two young people, and they were privately betrothed. The father of Olivia having laid himself open to the censure of the Spanish Government for secretly favouring the cause of the Low Countries, endeavoured to avoid punishment by bringing about the union with Count Aranberga, a member of the Bloody Council, and one of the many unscrupulous supporters of the severe measures adopted by the Duke of Alva. Olivia, distracted between the memory of Antonio, her love for her father, and her hatred of her husband, retires into a convent, from whence she causes to be spread abroad the news of her death.

The opera is preceded by a prologue, in which is shown the ceremony of laying the foundation stone of the citadel at Antwerp in commemoration of the peace concluded between the nations. This is celebrated with all possible pomp and magnificence. The Pope's legate attends to present Alva with a sword of state and a crown of gold, the neighbouring countries have sent ambassadors; and the various guilds of the city of Antwerp with their banners and trophies are present to grace the scene. Antonio Moro is busy making sketches for the picture of the event, which he has been commanded by the Duke to prepare. A veiled female in the crowd gives him a letter. When the pompous ceremony is concluded, and he is alone, he finds that the packet contains a copy of the inscription on the tomb of Olivia. He then resolves to devote himself to art alone—all hope of earthly love being blighted. The honours which the Duke showers upon him are of less value than they would have been, were hope still left. While he is musing, the Duke requests him to attend at the council meeting to paint the portrait of one of the community of nuns who have been charged with conspiring against the State. The judges have condemned all to death. The Duke exercises his prerogative, and pardons all except one whose beauty has touched his heart, and she is, as he states, to suffer for all.

It is her portrait Antonio is to paint. The chamber is dark, and he is unable to exercise his art. A thousand lights are brought. Still he cannot work: the nun obstinately retains her veil. This the Duke somewhat rudely tears off, and Antonio discovers his long-lost Olivia. He pleads for her pardon, and is denied. He refuses to degrade his art, and casts his pencils on the ground. The Duke appears to relent with reluctance, and reversing the sentence of the judges, suffers all to depart freely. The lovers are again united. The Duke, not knowing that Olivia's husband is dead, hopes to share her favour, and when the lovers are making preparations for departure to Italy, he finds his way, disguised, to the lonely room in the inn where she is waiting. She, supposing him to be Antonio, rushes into his arms, but discovering her mistake, repulses him with scorn, and threatens to cast herself from the casement if he continues to molest her. When Antonio returns, and learns the position affairs have taken, he challenges the Duke to mortal combat. On his refusing to fight, Antonio, maddened with jealous rage, casts himself upon his would-be rival to slay him. At this moment Vargas, the creature of the Duke, appears, and announces the ambassadors charged with his recall. They also bear papers confirming the news of the death of Aranberga while in exile; and the lovers, free at last from all present persecution or trouble, look forward with happiness to the prospect of future joys.

#### OUR MUSIC PAGES.

"EOTHEN" in Greek signifies "from the early dawn," "from the East," and this is the title of Schumann's impromptu, the fourth of a set of impromptus originally written for four hands, which accompanies our present number. Like all Schumann's works it abounds in deep feeling, which is tinged with the tenderness the constant use of the minor scale in the East always imparts. This Oriental picture is so clear in rhythm that it might form a

dance, at the same time it will be found graceful and interesting as a pianoforte study.

Another charming pianoforte study accompanies the number—"Consolation." It is one of an original series called "Consolations," by Franz Liszt. The art of singing on the pianoforte is here exemplified, and in strains of great beauty and delicacy. The harmonic progressions are admirably disposed, and the *canto* or singing melody exhibits the grace and fancy of a richly gifted mind. Indeed, the piece is a rare example of elegant expression in simple clothing, and there are no difficulties to be overcome by the performer.

#### THOUGHTS OF GREAT MUSICIANS.

COLLECTED BY LA MARA.

(From the Original German by C. P. S.)

(Continued from page 213.)

##### OF THE FORM OF MUSIC.

147. No human art can accomplish more than produce a rich and beautiful subject-matter in the most perfect form—in other words, to blend beauty with truth.—F. HILLER, *Tonleben*.

148. Even in his most intricate compositions, and particularly in those which express his most mysterious feelings, the artist should employ simple forms in order to render his ideas clear and intelligible.—S. HELLER, *Signale*, 1859.

149. Every well-set part in a composition should be distinguished by melodious, harmonious, and rhythmic qualities.—R. FRANZ, *Letter to Ed. Hanslick*.

150. Many a piece of music looks attractive, but does not sound well. If its details are not pervaded by a vigorous life-giving spirit, perfection of form is liable to produce disappointment rather than pleasure.—*Idem*.

151. Homophonic music rests upon melody; polyphonic music upon harmony. In the former, harmony is the complement of and supports melody; in the latter, melody is, as it were, produced by harmony.—*Idem*, *Unpublished*.

##### OF INSTRUMENTAL MUSIC.

152. When we speak of music as an independent art, do we not refer more particularly to instrumental music, seeing that it disdains the assistance or co-operation of the sister art, viz., poetry, and expresses the very essence of music in all its purity?—C. T. A. HOFFMANN, *Kreiseriana*.

153. Instrumental music should avoid all levity and frivolity whenever it has to produce an effect by its own intrinsic power, and without a distinct dramatic object.—*Idem*.

154. Pure instrumental music, such as our great masters have left to the world in their symphonies, quartets, and sonatas, is perhaps the only branch of art in which Germany has absolutely no equal. Nor is there any branch of art which claims closer attention from willing and receptive hearers.—F. HILLER, *Tonleben*.

155. It is in opera that that absence of mind with which most of us sit down to enjoy a musical treat finds perfect satisfaction. Not so in the case of instrumental music. That careless attention which is not kept up by external means, suffices at the most to make us conscious of a succession of pleasing details, but not to digest an important work in its entirety.—*Idem*.

156. It is the nature of instrumental music in its highest form to express in sounds what is inexpressible in words.—R. WAGNER, *Literary Works*, Vol. II.

157. If we assume that there is in every art a special branch which represents most adequately its character and individuality, it must be admitted that in the art of music that branch is instrumental music.—*Idem*, Vol. I.

158. Chamber music forms the link between pianoforte and orchestral music. Less pretentious than the latter, it may be executed whenever four musicians chance to meet.—A. B. MARX, *Beethoven*.

159. The pianoforte is at once the racecourse of our imagination and the confidante of our solitary and deepest thoughts; the



solo quartet, on the other hand, is a refined intellectual conversation in a congenial, select circle.—*Idem*.

160. It is in chamber music, within the narrow confines of four walls, that a musician shows his mettle. In opera, on the stage, on the other hand, how much is covered by a brilliant exterior! But in chamber music the critical eye of a neighbour detects all the shreds that are meant to cover the weak parts.—R. SCHUMANN'S *Literary Works*, Vol. IV.

161. Popularity of chamber music is the best standard of the musical taste and culture of a musical society: for in no other branch of our art are musical ideas enunciated with less external effect, with less outward brilliancy, and in so chaste a form as in chamber music.—F. HILLER, *Tonleben*.

162. The pianoforte as an instrument will always be suitable for harmony rather than for melody, seeing that the most delicate touch of which it is capable cannot impart to an air the thousand different shades of spirit and vivacity which the bow of the violinist, or the breath of the flutist, &c., are able to produce. On the other hand, there is perhaps no instrument which, like the pianoforte, commands by its powerful chords the whole range of harmony, and discloses its treasures in all their wonderful variety of form.—C. T. A. HOFFMANN, *Kreiseriana*.

#### OF PROGRAMME MUSIC.

163. There are certain mysterious affections which the composer can render more easily intelligible by an indication of their character, and such an indication should be thankfully received.—R. SCHUMANN'S *Literary Works*, Vol. IV.

164. The modern custom of giving names to compositions is deprecated by many on the ground that "good music does not require such sign-posts." True; but neither is the merit of the music impaired thereby; and it is, moreover, the most effectual means of preventing misinterpretations of the character of compositions.—*Idem*, Vol. III.

165. To give a correct title to his work is as incumbent on a composer as it is on any other artist; an incorrect title may even produce disappointment, however good the music, whereas an adequate one will enhance the pleasure which the hearer derives from it.—*Idem*.

166. Whenever a composer asks my opinion touching the programme of his music, my reply is this, "First let me see that you have written good music, and then I shall be pleased to see your programme."—*Idem*, Vol. IV.

167. Philosophers are greatly mistaken if they imagine that a composer has but to sit down as does a preacher on Saturday afternoon, and divide his sermon into the traditional and duly digested three parts. Far from it. The vocation of the musician is totally different; it is a scene or an idea that is before his mind, and only when that scene or idea comes towards and meets him in the shape of sweet melodies—only then does he feel happy in his work.—*Idem*.

168. Programme music is the means of making the art itself more intelligible and acceptable to that portion of the public which consists of thoughtful and active men.—F. LISZT, *R. Schumann*.

169. Abuse, bad taste, blunders, and failures, have made programme music so ridiculous, its adversaries may well propose its total abolition. But if it be right to condemn wholesale whatever is liable to abuse, it is assuredly the entire art of music that should be so condemned, seeing that the works offered to the public are in great part worthless rather than valuable, absurd rather than intellectual, devoid of taste rather than full of new matter?—*Idem*.

170. The sole aim and programme of all instrumental music is "to deliver Genius from the fetters of commonplace;" it is a programme as noble as it is unlimited.—F. HILLER, *Tonleben*.

#### OF VOCAL MUSIC.

171. How can you expect a musician to write beautiful vocal music without beautiful words?—CHRYSANDER, *G. F. Handel*, Vol. I.

172. The union between the air and the words should be so close that the poem seems made for the music, no less than the music for the poem.—GLUCK, *Letter to De la Harpe*, 1777.

173. In an air in which poetry expresses certain affections by words, the magic power of music acts like the wondrous elixir of the philosophers, of which a few drops make every draught more fiery and sublime.—C. T. A. HOFFMANN, *Kreiseriana*.

174. No composer should neglect vocal music, for it makes dramatic truth a reality. There is but one step from vocal to instrumental music, but a great many from instrumental to vocal music.—C. M. VON WEBER, *Literary Works*.

175. Strict truth in declamation is the first and foremost requisite of vocal music.—*Idem*.

176. Any vocal music that alters or effaces the poet's meaning and intention is a failure.—*Idem*.

Art is picture-painting not picture-writing. Beethoven in his symphonies may have expressed grand psychological conceptions, which, for the mind that interprets them, may give an extra charm of ravishment; but if the strains in themselves do not possess a magic, if they do not sting the soul with a keen delight, then let the meaning be never so profound, it will pass unheeded, because the primary requisite of music is not that it shall present grand thoughts, but that it shall agitate the soul with musical emotions. The poet who has only profound meanings, and not the witchery which is to carry his expression of these meanings home to our hearts, has failed. The primary requisite of poetry is that it shall move us, not that it shall instruct us.—GOETHE.

Where one or more faculties exist in the highest state of development and activity, we call their possessor a genius. But a genius is usually understood to be a creature of such rare facility of mind that he can do anything without labour. According to the popular notion, he learns without study, and knows without learning. He is eloquent without preparation, exact without calculation, and profound without reflection. While ordinary men toil for knowledge by reading, by comparison, and by minute research, a genius is supposed to receive it as the mind receives dreams.—BEECHER.

## Foreign Correspondence.

### MUSIC IN PARIS.

#### LECOCQ'S NEW OPERETTA.

Two years' repose has enabled M. Lecocq to prepare another success, which promises to be as durable as that of his earlier works. *Le Jour et la Nuit* is the title of the new operetta, the subject of which is, shortly, an intrigue arising from the substitution of one woman for another. A Portuguese Baron expecting the arrival of his fourth bride, a widow, is suddenly called to protect the frontier against the Spaniards. Manola, the fiancée of his major domo, Miguel, rushes in at the moment and claims protection against the persecution of her former admirer. This is Prince Picrates, who will take no denial. Miguel then, to save her, declares she is the expected bride of the Baron. The Baron, on his return, is delighted to find so lovely a woman as Manola, but as the real Baroness enters she is recognised as a friend of Manola's. Together they arrange to enter the Baron's chamber, the real Baroness by a sliding door, so that the Baron is surprised to find two wives—one by night, the other by day. The situation is equivocal, but when the substitution is discovered there is no longer fear for the lovers, for the Prince has been opportunely relieved of his duties at Court. The music has all the characteristics of Lecocq, and is admirably instrumented. A daughter of Madame Ugalde fills the principal rôle, and has already made herself highly popular therein.

### MUSIC IN VIENNA.

(FROM OUR SPECIAL CORRESPONDENT.)

VIENNA, November 12, 1881.

THE opera no longer stands alone. The concerts have begun and are now in rivalry with their more glittering sister. First, the Philharmonics opened their series of always welcome concerts. The programme consisted of the Prelude to the

*Meistersinger*, a Concerto by Bach, and the Sixth Symphony of Beethoven. The Concerto by Bach for two violas, two gambas (arranged for violas), violoncello and contra-bass, is the sixth of those which the composer dedicated to the Margrave Christian Ludwig von Brandenburg. It is in the well-known concert style, from the series to be found in the collection of the Leipzig Bach-Gesellschaft. The choice of the Sixth Symphony was not a good one for the season, though only an externality, for the disagreeable approach of winter has some influence on the susceptibility of the hearer. The *Pastorale* is better suited for the spring, when we really see the awakening of Nature. How eagerly these concerts are expected was proved by the over-filled great Concert-room with the real friends of music, and with those who follow only the ruling fashion. Of the three quatuor-unions, that of the Concertmeister Grün (with Bachrich, Hilbert, and Hummer) was the first on the plan. He opened the chamber-music with a quartet by Haydn, the octet by Schubert, and the quatuor, Op. 59, C major, by Beethoven. The execution was a careful one, followed by hearty applause. In reality the season had an *avant-garde*, the concert of the *Société royale des Artistes réunis de Bruxelles*, dirigée by M. François—and Joseph Lintermans, *créateur du chant d'ensemble en Belgique*. Though only amateurs of the class of craftsmen, their execution was most excellent, and found a loud hearty echo in the enthusiastic reception of the finest audience. Their songs differ much from the German character of such compositions for male voices. There is more dramatic, nay, even more theatrical life in their songs, filled with difficulties which are not always favourable for the charms of a simple melodious song. It was astonishing how well the choir overcame such parts; it showed a systematic study in chorus-singing, whereas our Liedertafeln sing more as a chorus of uneducated dilettanti. The voices were fresh, the bass and tenor voices being of great sonority, of the latter the falsetto surprised particularly. The programme showed the composers Wagner (Pilgermarsch from *Tannhäuser*) and a series of new names (Adam and Thomas excepted), as Jauret, Girchner, Limnander, Lintermans, Riga, Vogel. One number was not on the programme, namely, the Austrian Hymn, with which the concert began, a compliment which raised a storm of applause; also the Hymn was sung in a most satisfactory manner. Here, and with Wagner's march, the chorus showed what a quiet melodious song is worth. At the end of the concert the call for the Brabançonne was heard, and, of course, sung by the delighted singers, who were surrounded on the *estrade* by our Wiener Männergesangsverein. Both societies were then united in the smaller concert-room for a splendid supper, the vice-burgomaster as chairman. It would be ungrateful not to mention also the soloists, who sang with great taste, honoured likewise with the warmest applause.

After the opera *Der Blits*, by Halévy, which had not been heard since the year 1850, another half-forgotten opera was again *mise-en-scène*: *The Vestalin*, by Spontini; performed for the last time in 1854. The opera was well represented, the singers being Fr. Papier (Ober-Priesterin), Frau Ehnn (Julie, a young vestale), Herren Labatt (Licinius), Rokitsansky (Pontifex Maximus), &c. Herr Director Jahn conducted, and the influence of his artistic taste was perceptible in the orchestra and on the stage. The young and much gifted singer, Fr. Papier, won again the sympathy of the audience, as on another evening, by performing *Fides*. Such a beautiful voice, free from all the vicissitudes of, one well-worn, has not been heard for years. It is to be hoped that, under the guidance of the experienced director Jahn, she may become one day a really great singer. Frau Pauline Lucca and Fr. Bianchi continue to attract the public *en masse*, though curiosity attracts for the present to the Ring-Theater, where Sarah Bernhardt is performing every evening with the greatest *clat*. I forgot to mention the visit of the King and Queen of Italy, on which occasion the opera arranged a gala evening, with scenes from different operas. On the same occasion we had also a Hof-concert, arranged and conducted by the Hofkapellmeister, Herr Hellmesberger. I give here the programme: Overture to *Oberon*; Aria from *Mitane*, by Rossi (Frau Gomperz-Bettelheim); Faust-Phantasie for piano (Fr. Grünfeld); Lieder, by Schubert: 1. des Neugierige; 2. Morgenstündchen (Hr. Walter); Largo, by Handel, arranged by Hellmesberger (Hellmesberger sen. and jun. at the head of 60 violins). 2. Bolero from *I Puritani* (Fr. Bianchi); *Auffor-*

*derung zum Tanze*, by Weber, for orch. by Berlioz; Reverie for the harp (Hr. Zamara); *Connais-tu le pays?* from *Mignon*, by Thomas (Fr. Lucca); Schubert March, B minor, instrumented by Liszt.

Operas performed from October 12th to November 12th:—*Der Blits* (twice), *Die Stumme von Portici*, *Die Königin von Saba*, *Lucia*, *Troubadour*, *Lohengrin* (twice), *Die Vestalin* (twice), *Carmen*, *Aida*, *Faust*, *Die lustigen Weiber von Windsor*, *Die Jüdin*, *Der Prophet*, *Der Freischütz*, *Hugenotten*, *Antigone*, *von Sophocles mit Mendelssohn's Music*, *Postillon von Lonjumeau*, and *Der Schauspielfeldirector*, *Mignon*, *Fidelio*, *Don Juan*, *Walküre*.

## Correspondence.

To the Editor of the MONTHLY MUSICAL RECORD.

DEAR SIR,—Some of your readers must have asked themselves how  $\frac{3}{4}$  and  $\frac{3}{8}$  can be called compound common time, as the Generator is triple  $\frac{3}{4}$  time.

If our theorists would say that those compound times may be counted or divided as in common time, each being a triplet, it would clear up this contradiction. This is generally done if the movement be quick; but if slow, say "Siciliano," each quaver would have a beat, and the counting and accent would not be in common time.

Practical musicians know that the accentuation of necessary triplets in  $\frac{3}{4}$ ,  $\frac{3}{8}$ ,  $\frac{3}{16}$  (a) is not the same as in introduced triplets in common time (b).



Yours truly,

L. K.

## Reviews.

*Popular Pieces by Felix Mendelssohn-Bartholdy.* Selected, revised, and fingered by E. PAUER. London: Augener & Co.

THIS volume consists of twelve numbers, and embraces some of the earlier pianoforte works of Mendelssohn. The first, Rondo Capriccioso, Op. 14, was composed in 1824, and has been a favourite concert-piece from the day of its birth till the present time. Nor will it ever lose its hold on the player and the public, so long as well-balanced ideas and grateful passages for the instrument command attention and respect. No. 2, Minuet, composed in 1826, is a movement so much in the spirit of Mozart and Beethoven, that neither would have been ashamed to own it. No. 3, Study, composed in 1829, recalls the playing of the composer to the memory of those who had the good fortune to be his contemporaries. The *feu sacré* was at his fingers' ends. No. 4 has all the persistence of Bach, but in rich adornment. No. 5, Andante con moto and Allegro vivace, composed in 1829, contains the germ of what he afterwards developed in larger form. No. 6, Scherzo, composed in 1829, also suggests what afterwards followed. No. 7, Andante, composed in 1829. This movement is known as the "Rivulet," from its uninterrupted flowing passages, which certainly do not fail to supply the character assigned to it. No. 8, Andante, composed in 1832. This beautiful movement, from its frequent performance by the orchestra, will be easily recognised. No. 9, Prelude, composed in 1837. In this, again, the author is brought before us in the flesh. One cannot dissociate the living touch and the passages which he made speak with more than mortal energy and grace. No. 10, Andante Cantabile, composed in 1838. Here is found all the winning tenderness and elegance of his mind, which, for purity and loveliness, so resembled Mozart's. Nos. 11 and 12,

two musical sketches, Andante Cantabile and Presto. These well-known pieces are witnesses of the careful training and healthy reading of one of the most gifted and sympathetic beings the world ever possessed. His nature was genuine as everything he wrote, there was neither pretence nor imposture; he loved what he read, and wrote what others are compelled to love.

*E. Pauer's Training School. Section C. Third Step. Twenty-eight Modern and National Dances.* London: Augener & Co.

A SELECTION of gems which will bear oftentimes re-setting. Commencing with a waltz by the accomplished composer and celebrated teacher, Clementi, which is clear as day and bright as sunshine; there follow three waltzes by Mozart, eminently characteristic of his fancy, sweetness, and power. They glow with warmth and luxuriance, and are treasures for players of delicate touch. Two from the numerous waltzes composed by Beethoven follow. They are in his best and unmistakable manner, full of power. Styrian dances by Mayseder, thoroughly characteristic, country dances by Czerny and Marschner, all well marked in style, find place in this collection. Four waltzes by F. Schubert are well worth notice; in them are exhibited the writer's most graceful feeling and expression. Three waltzes by Henri Herz recall his brilliant style and touch. A polka and galop are welcome contributions from the pen of Herr Pauer. They are not alone good dances, but are also good studies for the pianoforte. A mazurka of Chopin in his usual style of elegance, an Irish hornpipe by way of contrast, an excerpt from the ballet music of *La Muette* of Auber, a charming fandango by Mendelssohn, a Monferrina of Clementi, a well-developed dance, and an excellent tarantella by Herr Pauer, complete the series, which will be found full of entertainment as well as instruction, suitable for the approaching Christmas season.

*Gleanings from the Works of Celebrated Composers.* Transcriptions for the Pianoforte. By E. PAUER. Nos. 14 and 15. London: Augener & Co.

THE beautiful cantabile movement and minuet from Mozart's Quartet, No. 6, have induced Herr Pauer to arrange them for the pianoforte. Such jewels of art deserve arrangement; and the operation, in this instance, makes more glorious the lustre they inherently display. Their gracefulness is unsurpassable, their origin divine.

Of a more earthly character is the Gavotte from the ballet-music written for the opera *Idomeneo* by Mozart, which is also transcribed for the pianoforte by Herr Pauer. It was composed at Munich, and well adapted for the purpose intended; clear, rhythmic, stately, it met the fashion of the day, and, like all Mozart ever wrote, is too good to be left in obscurity. Herr Pauer is doing good service to his generation in rescuing such buried treasures.

*Concordia.* A Collection of Standard Pieces, selected, fingered, revised, and arranged as Pianoforte Duets by Herr PAUER. London: Augener & Co.

THIS collection is intended to bring to the youthful mind and finger those classic works of old, which in their original form present difficulties which are only surmounted by time and labour. The date of the composition is approximately given, thus interesting the student beyond the mere practice of the work. The first number, a *Bourrée* of Handel's, speaks the bold and masterly mind of the giant of old. It is an unaffected effort of a great writer carefully arranged for a little player. Whether the famous Prelude of Sebastian Bach be a well-chosen vehicle for transportation is a question, but none can exist of the suitability of Haydn's march for wind instruments, which is admirable for its purpose. Indeed the whole collection, with scarcely an exception, promises from the titles only an unfailling source of agreeable instruction for youth.

*A Selection of Organ Compositions.* By EDOUARD BATISTE. Edited by WILLIAM SPARK. London: Ashdown & Parry.

THESE compositions for the organ, are of a character much influenced by the modern construction and appliances of the

instrument. From the time of Sebastian Bach, and previously, great organ composers and players exercised their fancy in the free as well as in the strict styles. In our days we find more examples of the latter than the former, and it is impossible to deny the decadence observable around. The compositions of M. Batiste evince good taste and scholarly acquirement. Occasionally happy in his soft movements, ambitious in his loud, but without power, they will meet with ready acceptance by those whose tastes prefer tinsel to gold, and who lack the industry to search for that fine gold which is "hidden."

*The Hermit's Harp.* Cantata for Female Voices. Words by EDWARD OXENFORD. Music by FRANZ ABT. London: Augener & Co.

THIS Christmas offering is a welcome greeting for the season. A legend of the Black Forest relates the existence of a hermit some centuries since, whose solitude was made endurable by the companionship of a harp, on which he played when not engaged in his more severe religious exercises. The peasantry are accustomed to assemble, on Christmas Eve, at the spot where he lived, and should they hear the sound of the harp they are certain to be blest with prosperity during the ensuing year. This fanciful legend is by the poet related through various characters—Gretchen, Lucia, Eva, and Chorus. In the opening chorus, which is of a pastoral character, the shadows of approaching night are depicted. A recitative follows, in which the sisterhood are greeted on assembling to keep the vigil. An air follows, eulogising the peasant's life, as "free from strife, and proof 'gainst many an ill." This is succeeded by a duet, on the four seasons of the year, proclaiming the delights of each. In numbers five and six the chorus incite each other to hasten to the hermit's cave. In number seven they approach the stone where in prayer he knelt. In a ballad which follows the legend is told, and happiness predicted to all who hear the harp. In number nine the climax is reached, the harp is audible, and it discourses the sweetest music, in wondrous flow. A trio and chorus felicitate the happy listeners, and to its more than mortal strains the throng troop homeward, keeping in memory the "record of that music sweet." The composer of the cantata, Franz Abt, is a veteran in the field of music, but he is also a tried and trusted soldier. Nothing *outré* or extravagant is found in his tactics. He thinks like a man of common sense, and writes like a scholar, also like a poet. His work is charming, his ideas are refined and all naturally expressed. It is positively refreshing to meet with such an oasis in the desert of extravagance with which we are frequently surrounded. The cantata being written for female voices, both solo and chorus, places it at once at an advantage; and for ladies meeting to celebrate the joy of Christmas with becoming feeling no happier contribution to the library of the season could possibly be more desirable. It is a Christmas rose, and worthy of the fairest tending.

*Les Nuits d'Été* (Summer Nights). Six Songs composed by HECTOR BERLIOZ. Op. 7. Words by THÉOPHILE GAUTIER. English Version by F. HUEFFER. London: Novello & Co.

*Les Nuits d'Été*, the sequence of songs, six in number, composed by Berlioz to words of Théophile Gautier, were a conspicuous feature at the concerts of the distinguished conductor, Herr Richter. The first, a *Vilanelle*, "*Quand viendra la saison*," heralds the approach of spring, and the joy of the lovers; the second, a pretty conceit of the plucked rose, destroys their happiness and warns the maiden of death. In the third, *Lamento*, the lover deplors the loss of his cherished one; and in the fourth he calls on her to return to him. The fifth, *La Tombe*, depicts the lover at her tomb, and hearing the moaning of the yew-tree, he fancies he is listening to the song of a loving angel. The last in ecstatic phrases sings of the joy of reunion and eternal happiness. Of the music to this series of lyrics, assuredly the best, most vocal, most sustained, are the second—*La Rose*; the fourth—"*Reviens*;" and the last—"*Dites, la jeune belle*." These are real emanations from a sympathetic brain, they speak with a poet's tongue, and are true in feeling. There is also in them a tangible ground for the singer, and scope for the singer's art. But with regard to the other numbers of the series, their



incoherence is disturbing. Nothing is gained by ransacking every corner of the gamut in which to paint a strong expression. On the contrary, it betrays a weakness and a perversity to set at nought the laws of Nature, and defy the order so clearly pointed out to us if we have but the power to make use of it.

*Songs for Children.* With Pianoforte Accompaniment. By R. SCHUMANN. Op. 79. London: Augener & Co.

A BONBONNIÈRE might be called this collection of children's songs. The music and the poetry vie with each other. Beauty is everywhere paramount. "The Evening Star" has a simple but expressive strain. "The Butterfly" is on wing. "Spring's Messenger" cries "Cuckoo!" "Welcome Spring" has a sweet roundelay. "No Man's Land" cannot be found. "Sunday doth bring us peace and rest, for these may God be ever blest." Such are the sentiments which the music faithfully portrays. "Gipsy" songs, "Song of the Mountain Shepherd," "The Little Screech-Owl," "Spring's Delight," "The Sand-man," "Guardian Angels," "Ladybird," "The Orphan," "Christmas Song," "The Walking Bell" (an allegory), "Spring's Arrival," "The Shepherd's Farewell," "It is He" ((Spring), "The Hunter," "The Snowdrop," "Song of the Warbler," and "Mignon" show what variety exists in the collection. Supplementing these songs are five duets for first and second soprano voices—"May Song," "Fortune," "Spring Song," "The Swallows," "Spinning Song." These latter, like the songs, are of a simple character suitable for children. No composer was better qualified to write for their age and taste than R. Schumann, whose whole nature was one of endearing fondness and of childlike simplicity.

*The Voice of Spring.* Words by Mrs. HEMANS. Composed for Chorus and full Orchestra by C. SWINNERTON HEAP. London: Stanley Lucas, Weber, & Co.

To the beautiful words of Mrs. Hemans, Mr. Heap has written a very long chorus. It has an introduction, and occasionally in the progress of the chorus some voices find rest; but, except as an exercise for a choral society, little interest can be found in such composition.

*Sacrificial Hymn* (Opferlied). For Soprano Solo and Chorus. By L. VAN BEETHOVEN. With English Version by LEWIS NOVRA. Op. 121. London: Augener & Co.

THIS Solo with Chorus is a species of prayer for "Freedom's" cause. Sombre rather than inspiring, however, is the character of the music. This composition is, curiously, dated about the same period as that of the greatest work the world has ever seen, the Mass in D by Beethoven. *Les extrêmes se touchent!*

*How to Sound the Letter "R."* By B. LÜTGEN. London: Stanley Lucas, Weber, & Co.

A BROCHURE of essay on the letter "R," in which are exposed errors of the uneducated, peculiarities of the educated, and the author's directions to both. He gives practical exercises for students of singing and declamation, and prefaces his work with testimonials attesting their worth.

*The Wesleyan Hymn-tune Book.* Edited by WILLIAM SUGDEN and WILLIAM HUME. Glasgow.

THIS would seem to be an age for tune-books. Every sect of worshippers issues its new collection. They are not dissimilar as regards the matter of the music, only the words are specifically chosen in accordance with the tenets and opinions of the compilers. The volume under notice appears to display an eccentricity of typography. In this particular the designer cannot be complimented. Indeed, that which was intended to make clear

different modes of notation is a very disastrous experiment which is somewhat confusing to the eye.

*The Growth and Cultivation of the Voice in Singing.* By Madame ST. GERMAIN. London: Cramer & Co.

AFTER defending "the rights of woman," Madame St. Germain introduces her subject, and declares she puts forward no "untried theories." Her book treats generally on singing, and has the convenient arrangement of marginal reference and guidance.

*Music, its Theory and Practice, with Chapters interspersed on its Foundation, History, Progress, &c. Together with Practical Hints, copious Notes, and numerous Examples.* By FREDERICK A. HOFFMANN. London: Thurgate & Sons.

IN his introduction the author discourses of music as an *imitative art*, and its alliance to poetry, and writes:—"Though music may be called the language of Nature, it is yet defective, for without poetry it can do little beyond amuse; it cannot depict anything clearly and faithfully. If known beforehand what is intended, it may then be imagined, but this is its utmost scope. Poetry must ever have the precedence of music; but when the two are joined together, the ideal images of poetry are greatly heightened by music, exciting and raising the affections in such a way as neither of them can do separately, for their union causes the mind and heart to go involuntarily together in a pleasing and delightful manner. It is the prerogative of music to aid poetic sense; the privilege of poetry to assert and render intelligible musical sounds; in this respect, therefore, the pre-eminence of poetry over music is at once shown. The one—music—requires the assistance of language, or something equivalent, for its interpreter; the other carries its own interpretation with it, for the same word that imitates by its sound points out the imitation by its meaning. 'The expression of music considered in itself, and *without words*,' says Twining, 'is vague, general, and equivocal. The effect of words is to strengthen the expression of music, by confining it—by giving it a precise direction, supplying it with ideas, circumstances, and an *object*, and by this means raising it from a calm and general disposition or emotion, into something approaching, at least, to the stronger feeling of a particular and determinate passion.' That emotions are raised by music, independently of words, is certain; and it is certain that these emotions resemble those of actual passion, temper, &c. But in the vague and indeterminate assimilations of music purely instrumental, though the effect is felt and the emotion raised, the idea of resemblance is far from being necessarily suggested, much less is it likely that such resemblance, if it did occur, having no precise direction, should be considered as *imitation*." The nature of the introduction may be estimated by the foregoing extract, which at considerable length (half the volume) treats of the foundation and progress of music. After describing the Greek modes, and referring to the systems of the Chinese, Hindoos, Persians, Egyptians, &c., he speaks of the *Cantus Ambrosianus*, and considers it was founded on the heathen or Jewish music, and brought to Milan from the East. The *Canto fermo* came into use in the sixth century, during the pontificate of Gregory the Great, and about the same period appeared the *Canto figurato*, abounding in florid passages. Boethius not alone wrote on the principles of the chant, but himself composed specimens which are known as *Gregorian chants*. In the eleventh century Guido Aretino established his system, and by degrees is traced the effect it generally produced. A chapter on acoustics will interest the mathematician. Pursuing the subject, he arrives at *Harmonics*. Melody and Harmony, two columns of equal magnitude, support the edifice of music. Each of these receives due consideration. The various names are given for the varieties of *chords*. Counterpoint and Fugue are touched upon; and Rhythm closes this well-considered introductory portion of the book. The second portion consists of—*The First Principles of Music*, embracing the value of notes, the clefs, modern scales, time, intervals or distances, harmonic relations, &c., all which are the essential elements to be found in every good treatise on the art.

## Concerts.

### CRYSTAL PALACE CONCERTS.

ALREADY two events of interest have marked the commencement of this season of these world-renowned concerts, which demand more than a passing notice. The production of the works of Berlioz is attended with sensational effect; and curiosity having been for some time awakened, the directors of the Crystal Palace Concerts gauge public feeling rightly in presenting the comparatively unknown works of a remarkable man and an original thinker, an acquaintance with which is, to say the least, commendable.

The *Symphonie Fantastique*, "Episode in the Life of an Artist," received an excellent interpretation at one of Herr Ganz's concerts of last season, but was also a welcome feature at the Crystal Palace concert, the more so as its sequel, "*Lelio*, ou le Retour à la Vie," was announced to follow. These are two curious works, and both are indicative of the extraordinary mind of the composer. Its individualism is manifest, whatever the intent of its expression.

The first movement depicts the anxiety of the lover, the second a vision of the dance, the third hopes collapsed, the fourth a horrid dream, the fifth despairing revelry.

The sequel to these experiences is "*Lelio*, or the Return to Life." The dream has passed, and the song of the Fisherman which occurs to his mind gives strength to his brain—he will "live for art and friendship." He hears in imagination a chorus of lamenting spirits; he indulges in a philosophic reverie, and fancies himself again the lover; he renounces the character, and chooses that of the artist. This leads to a fanciful scene, the subject of which is Shakespeare's *Tempest*. A rehearsal takes place, stage directions are given, the chorus sing, Miranda is praised, Caliban detested, and *Lelio* retires.

A second performance of these two quaint and original works took place on the 19th ultimo, and thanks are due to the directors of the Crystal Palace for the opportunity of hearing them sequentially. Great pains were bestowed both by Herr Manns, the conductor, and also by the orchestra and chorus, no less than the principals, on the presentation of the 19th. Every point in the score received attention, and a more perfect rendering could not be desired. Mr. Lloyd shone, however, as the particular star, and had in his charming song in "*Lelio*" the means for producing a legitimate effect. It was thoroughly appreciated by the audience. Of the music of the first, the "*Bal*" scene elicited a marked feeling of approval—all was bright and characteristic; the next scene, "*Aux Champs*," contemplative, and descriptive of the storm, not less so. The "*Marche*," "*Songe*," and "*Ronde*" are severally remarkable both for conception and execution, and were received with great favour. None but a bold and masterful mind dared attempt the combinations of such marked strains of revelry with the solemn warnings of the "*Dies Iræ*," as are heard, and which are all portrayed with enormous power.

Of the second work, "*Lelio*," which demands not only the orchestra, but also the orator, solo singers, and chorus, the first number, the "*Ballade de Goethe*," produced a most genuine feeling of admiration. Mr. Lloyd invested it with additional charm by his excellent singing. The following number, "*Chœur d'Ombres*," with its lugubrious instrumentation, might be felt to its full intent. The "*Chanson de Brigands*," No. 3, for solo (Mr. King) and chorus, had a careful rendering. Nos. 4 and 5—"Chant de Bonheur" and "*La Harpe Éolienne*"—could not fail in their appeal to the audience. All this is introductory to the main scene, with its dramatic accessories—"Fantaisie sur la *Tempête* de Shakespeare."

Here the composer finds scope for his lively imagination, and he lavishes his resources with no sparing hand. The musical numbers are interspersed with links of recitals by the orator (on this occasion Mr. Forrester), which, however judiciously conceived and offered, are felt to be a sad hindrance to the musical effect. As in performances of the Masses, when they take place in the concert-room, the chain is broken, and the principal elements alone are presented, surely a similar process might be adopted in other cases. *Preciosa*, of Weber, has in Germany a version prepared for the concert-room apart from

that used in the theatre. The literal presentation of "*Lelio*" as Berlioz wrote it does not seem desirable. It bristles with that personal feeling which was ever asserting itself in the person of Berlioz. Show his wonderful picture, but keep the artist in the background. His music, if it have but enduring qualities, will not suffer by being subjected to treatment accorded to Mozart's "*Requiem*," and other great works, when taken from their niche and made to appear in the concert-room.

### ORATORIO CONCERTS: THE SACRED HARMONIC SOCIETY—THE ALBERT HALL CHORAL SOCIETY.

THE valour and renown of the great Maccabees, in the person of Judas, could not have found a worthier historian than the great Handel. He has set forth their deeds of daring and their undaunted prowess in imperishable characters. Whatever phase of expression he chooses he is always heroic, always truthful. With what affecting strains he mourns the fate of Judah! With what stirring accents he appeals for a "leader bold"! and what a climax is the response of patriotism! Such prodigious power as is revealed in the first part of the oratorio is only equalled by what follows. Witness the chorus of triumph, "*Fallen is the foe*"—it is painting of the highest order; so also the following beautiful chorus, "*Tune your harps*," which latter the composer is said to have dictated to an amanuensis. The magnificent recitative, "*Oh let eternal honour crown his name*," with the air, "*From mighty kings*," is, thanks to our leading soprano, familiar as a household word. With what command are depicted the alternations from triumph to despair, and with what wondrous power the host express their faith and trust in the Almighty, are efforts of genius which defy ordinary expressions. The third part of the oratorio is a psalm, a song of gratitude for deliverance, and consists of much elegant music. The famous chorus, "*See the conquering hero comes*," is another familiar strain of spirit-stirring power, and with the accompanying march and its side drums will never lose its hold on the popular mind.

As regards the performance, the Sacred Harmonic Society have never shown greater efficiency in its chorus than was displayed at the first concert of this, the jubilee year of its existence. How much is due to the enthusiastic care and labour of its conductor, Sir Michael Costa, may be more easily guessed than related. With him it is a labour of love, and none more than he can impart that feeling to those who work subordnately with him.

The soprano airs were entrusted to Mme. Marie Røze and Mrs. Suter, who severally acquitted themselves with much credit; but to Mr. Edward Lloyd must be allotted the lion's share of success. It is no trifling matter to present the character of Judas with all his martial ardour, and it is but just to say Mr. Lloyd bore his burden with a due sense of the hero he personified. The bass airs were entrusted to Mr. Burgon, who rendered them with becoming care. The contralto voice was the favourite of Handel, and one of the most beautiful songs is given to its possessor, on this occasion Miss M. Hancock.

The performance by the younger society, under the direction of Mr. Barnby, had the additional feature of a military band, that of the Coldstream Guards, united with the orchestra. Considering the character of this oratorio, and the size of the building in which it took place, this arrangement was not without its advantages. The choruses were well rendered, and the solo portions were in excellent hands—Miss Anna Williams, Miss M. Penna, Miss Orridge, Mr. Edward Lloyd, and Mr. Santley. The two last-named, from their long experience, are towers of strength, and are well-nigh indispensable in oratorio.

### THE POPULAR CONCERTS.

THESE *réunions*, or *concerts spirituels*, have proved the sagacity of their founders, and have season after season become more and more "popular." The opening concert of this season, the twenty-fifth, took place on the 1st ult., and it would be ungrateful to notice its recurrence without acknowledging the obligation due to Mr. Arthur Chappell, the director, and to Mr. J. W. Davison the projector, for the many past years' enjoyment these meetings have afforded. Their career has been the means of keeping

before the public those models of healthy writing by the greatest masters, the surest antidote to the bane of bad art which too frequently would obtrude itself, and thus have been of incalculable benefit in the cause of education itself. Every Saturday and Monday throughout the season those who seek will find, and amongst the treasures of art set before them by such skilled executants as Mr. Arthur Chappell provides none need fear disappointment.

The concert was not without novelty, for a quartet of Brahms, Op. 51, was heard for the first time. Regular in construction, abundant in idea, and well-developed, it is an excellent specimen of this species of writing by one of the foremost of modern composers. Another composition by the same author, a Rhapsodie for pianoforte, was introduced by Mlle. Janotha, who played it *con amore*, and who enhanced the interest of the piece itself by her fine performance. Duets by Rubinstein for pianoforte and violoncello, the latter in the hands of the accomplished Piatti, were well received, and certainly not with less pleasure was heard the quartet of Haydn, rendered by MM. Straus, Ries, Zerbin, and Piatti. Mr. Edward Lloyd was the vocalist, and was not wanting in his usual charm of manner and style.

At a subsequent concert, M. Rappoldi, a violinist of great repute, made his appearance and produced a most favourable impression. He is an admirable *cantabile* player, and from his performance of the fugue of Bach may be credited with undeniable power. The quartet in which he played was from Op. 18 of Beethoven, the fourth of the series, the exquisite one in C minor. At his last appearance, on the 16th ult., he played in Mozart's quartet in B flat, in Schubert's Rondo Brillant with Mlle. Janotha, and for solo the Prelude and Fugue in A minor of Bach. In the quartet he was accompanied with MM. Ries, Hollander, and Piatti, and their combined efforts produced a feeling of delight unmistakably expressed. M. Rappoldi has not made a transient success, but has assuredly made a mark which will endure, and cause him to be welcomed whenever he returns. At the concert of the 16th ult. Miss Santley, the daughter of our renowned baritone, was the vocalist, and with much grace of manner and in unaffected style sang songs by Gounod, Chopin, and Schubert. Time alone is wanted to ripen the latent talent she undoubtedly possesses.

#### GUILDHALL SCHOOL OF MUSIC.

A VERY interesting concert of the Guildhall Orchestral Society, in connection with the scheme of the Corporation, took place on the 5th ultimo, in the Egyptian Hall of the Mansion House, under the direction of Mr. Weist Hill, the Principal. The orchestra consisted of twenty-two first violins, twenty-two second violins, twelve violas, sixteen violoncellos, eleven double-basses, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, euphonium, bass tuba, tympani, *grosse-caisse*, side drum and triangle. The performance of Auber's overture to *La Muette* gave ready proof of the quality of this phalanx of instrumentalists. A more satisfactory rendering could not be desired; this opinion was shared by all, and had the immortal composer been present he would have coincided in it. The playing by Master Leopold of the first movement of Beethoven's concerto for violin reflected no little credit on his master, Mr. Weist Hill, who is the indefatigable head of the school. Such a result is an honour to master and pupil. The vocal music illustrated the progress of the school in that department, and the efforts of Miss Julie Albu, Miss J. Edith Umpheby, Miss Felsenthal, Miss F. A. Taylor, as also those of Mr. B. Pierpoint, Mr. D. Henderson, and Mr. Boulcott-Newth, were severally appreciated and deservedly applauded. The orchestra was in great force and played admirably the first movement of the Scotch Symphony, by Mendelssohn, some *Airs de Ballet* of Leo Delibes, and for finale the Grand March from Gounod's *René de Sabaz*.

The choir of the school will also have an approaching field day. A performance of the *Messiah* in the Guildhall, shortly to take place, will, it is expected, give proof of its efficiency in solo and chorus singing. These early first-fruits are eminently satisfactory, and redound to the honour of the Corporation, and the liberality of the City of London.

#### Musical Notes.

**SINGULAR PHASE OF COPYRIGHT.**—Although we should be indisposed to grudge to authors or painters or composers at large the utmost results that they can attain to as rewards of merit, still there seems just now a disposition to push things a trifle too far. We wot of a certain lynx-eyed association somewhere or other which advances the claims of musical copyright to the limits of persecution. But the *Academy*, in a recent number, informs us that a magazine in Germany which is the organ of men of letters in the Fatherland seriously advocates "an addition to the general law of literary property, by which the purchaser of a book shall be prohibited from lending it out without the express sanction of the author, to be obtained only on the payment of a high royalty." This is certainly a very high aim, and a remarkably long shot. It may be considered a powerful "back-hander" for circulating libraries, and for the unselfish generosity of those who, having become possessed of expensive and interesting works, do not think it necessary to adopt a "protective" system. It seems to us there is no limit to the application of such a principle. When a man has painted a picture worth looking at, he may go on to claim a royalty in *secula seculorum* from every eye that has been casting a glance at it, with a double charge for "gazing." Or a heavy father, who may fairly claim copyright in his pretty daughter, may levy blackmail on all ogling bachelors who at church or theatre, or elsewhere, may allow their vision to dwell upon her fair presentation.—*Globe*.

**WASHINGTON IRVING IN THE CATHEDRAL.**—"Suddenly the notes of the deep-labouring organ burst upon the ear, falling with doubled and redoubled intensity, and rolling as it were huge billows of sound. How well do their volume and grandeur accord with this mighty building! With what pomp do they swell through its vast vaults, and breathe their awful harmony through these caves of death, and make the silent sepulchre vocal! And now they rise in triumphant acclamation, heaving higher and higher their accented notes, and piling sound on sound. And now they pause, and the soft voices of the choir break out into sweet gushes of melody; they soar aloft and warble along the roof, and seem to play about those lofty vaults like the pure airs of heaven. Again the pealing organ heaves its thrilling thunders, compressing air into music, and rolling it forth upon the soul. What long-drawn cadences! What solemn sweeping concords! It grows more and more dense and powerful—it fills the vast pile, and seems to jar the very walls—the ear is stunned—the senses are overwhelmed. And now it is winding up in full jubilee—it is rising from the earth to heaven—the very soul seems rapt away and floated upwards on this swelling tide of harmony."

THE second volume of C. F. Pohl's Biography of Haydn will be published about Christmas by Breitkopf and Härtel of Leipzig.

HERR LAUTERBACH introduced the new violin concerto by Brüll in one of his concerts lately given in Dresden.

BRAHMS has lately played his new pianoforte concerto at Pesth, where he also conducted his Academic Overture and his C minor symphony. His visit to Stuttgart is expressly to introduce the before-mentioned concerto.

MR. CHARLES WEHLE, with his friend M. François Ondricek, have just arrived in London. Mr. Wehle will make his appearance before the public, and introduce several of his newest compositions.

AT the concert given by Madame Patti in New York for the sufferers by the Michigan forest fire no less a sum than £1,300 was realised.

THE engagement of Madame Albani for the Berlin Opera commences on the 7th inst. *Lohengrin*, *Lucia*, and *Faust*, are selected, and two performances of each opera are promised the subscribers.

OUR Paris correspondent informs us that for the first performance of M. Gounod's oratorio at the ensuing Birmingham Festival three hundred guinea seats have been secured for the friends and admirers of the composer, who will journey from France to hear it. Owing to the demand for places it is considered likely that two performances of the oratorio will be given during the festival, an unexampled proof of the interest it has awakened in the mind of the public.

IN addition to the provincial Philharmonic concerts which are now in full swing, suburban concerts at low prices for the people are now being given, amongst other places at the Vestry Hall, Kensington, by Mr. Ridley Prentice. Concerts at Manchester, at Brixton, and other places are also claiming attention.

AN excellent performance of Mendelssohn's oratorio, *Elijah*, was given by the Albert Hall Choral Society, conducted by Mr. Barnby, on the 23rd ult. The chorus is in great force this season, the voices are excellent, their training zealous. The solos were entrusted to



Madame Marie Rôze-Mapleson, Madame Patey, Miss Fenna, Miss Damian, Mr. Edward Lloyd, Mr. George Cox, Mr. Stanley Smith, and Mr. Santley, all of whom exerted themselves to the utmost, and with great success. The cantabile singing of our great baritone was a rich treat to the connoisseur, nor less so was the *swave* delivery of Mr. E. Lloyd. Madame Marie Rôze has stepped to the fore, and in her easy yet careful rendering of the soprano music of the diplomatic prophet has proved her versatility and power to attack all styles, and to succeed. The immense hall was crowded with a very fashionable audience, which was frequently moved to applaud the favourite morceaux. But the only encore taken was for "Oh, rest in the Lord" (Madame Patey), the last strain of which, however, was the extent of it.

MISS HELEN HOPEKIRK has had much success at the Leipzig Conservatory with her performance of St. Sæns' concerto. She was honoured by a request of Capellmeister Reinecke to play his c major concerto at her second appearance, a request to which she willingly acceded. She is expected to return in January to play at one of the Chamber Music Soirées of the Gewandhaus.

SIR WALTER SCOTT ON SCOTCH MUSIC.—"They are a part of our national inheritance, and something that we may truly call our own. They have no foreign taint; they have the pure breath of the heather and the mountain breeze. All the genuine legitimate races that have descended from the ancient Britons—such as the Scotch, the Welsh, and the Irish—have national airs. The English have none; because they are not natives of the soil, or are, at least, mongrels. Their music is all made up of foreign scraps, like a harlequin's jacket, or a piece of mosaic. Even in Scotland, we have comparatively few national songs in the eastern part, where we have had most influx of strangers."

In noticing the gradual but rapid strides made towards its enormous proportions of our time, Choron observes of dramatic music that it had six distinct epochs. First, that of recitative, exemplified by Peri and Monteverde; second, that of dramatic melody, as seen in Corelli, Cesti, &c.; third, that of science, as manifested in Perti, Colonna, Scarlatti; fourth, that of expression, witness Vinci, Porpora, Pergolesi, and the pupils of Scarlatti; fifth, that of the lyric drama, as shown by Gluck and his followers; sixth, that of the dramatic symphony, perfected by Haydn, Mozart, and Cherubini.

POPULAR CHAMBER CONCERTS, NEWCASTLE-ON-TYNE. At the concert of the 19th ult. the Trio in A, Op. 26, of Sterndale Bennett, with its favourite serenade, produced a lively impression. These admirable concerts have proved very successful.

APPOINTMENT.—Mr. H. Harford Battley, organist and choir-master, to St. Paul's, Upper Norwood, S.E.

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